

THE
MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo*, sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

JAN. 23, 1840.

No. CCI.—NEW SERIES, No. CVIII. 2

{ PRICE 3d.
STAMPED, 4d.

OUR attention has been called by a correspondent to the musical education of young ladies as at present conducted, and to their general ignorance of the first principles of harmony and modulation. A glaring example came recently under our notice:—A lady had been performing one of Herz's operatic airs with variations, in the execution of which her digital power and activity had excited something like enthusiasm. The same individual was afterwards requested to accompany, at sight, a simple ballad; and if possible to transpose it a tone lower. The latter proposal was received with a look of horror and consternation, and scouted as altogether extravagant. The accompaniment was accordingly perpetrated as printed, in a manner evincing almost infantine helplessness, and a glorious contempt for her coadjutor; the final chord descending with a crash *au beau milieu* of a magnificent cadence, and leaving the dismayed vocalist in the highest regions of falsetto, with the necessity of making a parachute descent upon *terra firma*.

For all this we do not blame professors. They of course teach only what they are required, and in nine cases out of ten that is execution only. Ladies in general are scared, *in limine*, by the apparent difficulties of the study of harmony, and not finding science requisite in the decyphering of popular music, flatter themselves that it may be dispensed with altogether. To all such it may not be *mal-a-propos* to offer a few words of advice.

VOL. XIII.—NEW SERIES, VOL. VI. E

Though the theoretical education of a sound musician may not be completed in less than two or three years, there is, nevertheless, a smattering of science which may be learned in a few weeks, adapted to almost any capacity, and affording advantages more than commensurate with the trouble of acquisition. Of all elementary books, we are inclined to recommend Burrowe's thorough Bass Primer, in which the rudiments of harmony are communicated with great simplicity and clearness. Many young people have a very erroneous idea of the difficulties of thorough bass. What would they say, were we to assert that there are but two fundamental chords to be learned. Yet this is not far from the truth. There is the common chord and its two derivatives, and there is the discord of the 7th and its three derivatives, to which the 9th may be added. What is all the rest but suspension and inversion? *Su, su, all opra, donzelle mie*; study and comprehend Burrowe's thoroughly, and these will be the fruits:—

1. You will read music at first sight with far greater ease, by being enabled to recognize chords at a glance.

2. You will be equal to transposing songs: a talent that will cause you to be idolized by amateur vocalists; and you will accompany with professional exuberance.

3. You will be able to play Handel with intelligence, and fill up the harmonies in psalms and other sacred music.

4. Though unequal to the concoction of an opera or symphony, yet having an inventive turn, you may write lighter vocal and instrumental pieces with correctness.

Lastly, your capacity for musical enjoyment will be increased tenfold. You will perceive that music is indebted to harmonic combination for the better and more enduring half of its attractions, and when melodies lose their charm, you will find it a never-failing source of gratification.

THE MUSICIAN ABOUT TOWN.

We have just received the last number of the *Analyst*, a provincial publication, which appears quarterly; it is most ably conducted by Edward Mammatt, Esq., and besides many interesting articles on various subjects connected with Science, Literature, Natural History, and the Fine Arts, it contains one, under the above head, on the "musical doings" of the preceding three months. From this article we purpose making a few extracts:—

SPOHR.

"After having for years enjoyed the reputation of being one of the most (if not the most) intellectual violinist, and composer for the instrument, of his day, Spohr now enjoys the distinguished honour of being esteemed a first-rate dramatic composer, and an oratorio writer in the same rank with Beethoven. He has displayed his genius in a large number of concertos and other compositions for the violin; and his knowledge of the powers and combined effects of an orchestra is not exceeded by any living musician. His opera of *Azor and Zemira*

is the only one of his dramatic works that has been brought forward on the English stage; and although this was effected with no ordinary zeal and care, attended by gorgeous scenery, it did not receive that patronage from the public due to its merits; while the theatre itself was not benefited by the experiment. A total revolution must take place in the whole European taste for vocal music, which, even to the recesses of Germany, is fast welcoming the modern Italian school, before the opera music of Spohr becomes what may be called the stock property of the theatres. Even in his own country, his vocal airs are thought to be too chromatic and instrumental in character; and it must be acknowledged that multitudes of passages might be quoted from his works which are essentially instrumental in feature and construction. Great he is, nevertheless, in dramatic conception; and yet he is, in his "heart of heart," an instrumentalist. His great symphony is, perhaps, the foremost mark and promontory of his genius. His overtures to his first oratorio, *Die Letzen Dinge*, the *Faust*, the *Berggeist*, and the *Jessonda*, are all fine in conception and great in achievement. In this walk of his art he appears to be wholly unrestrained; but in his oratorios, although there are isolated movements which in themselves are sufficient to disarm criticism, yet we cannot but feel that, in their general style and treatment, Spohr does not maintain the rank among oratorio writers that he does with the dramatic and instrumental composers. We prefer the principal airs, and even the best choruses, to be found in his several operas, to those of the same standing in his sacred works. In the former, both classes of movements are more free, natural, and energetic. The prevailing characteristic of this composer's mind appears to us to be serenity of expression, plaintive sorrow, and sweetness, amounting to languor: even his most spirited movements are not untainted with this depression, when compared with the same class of writing by the other great musicians. Energy, and even vehemence, he has, doubtless, manifested upon occasions, as may be instanced in the chorus and succeeding symphony in his first oratorio, describing the last convulsion and ruin of all things; and in the storm scene in his second, of both which it should seem that Beethoven was his model. But in his gayest productions we never entertain the feeling that Spohr is of a joyous, still less an exuberant nature; and even the very character and combinations in his accompaniments do not tend to vivify, but to sadden his melodies. They are severely scientific, and rich even to surfeiting; but they appear to be the effusions of a deeply contemplative, and not of a buoyant spirit. We cannot immediately recollect a single movement in all his works that would convey the idea of Spohr's ever having been betrayed into a rousing laugh.

"Spohr is not only one of the most distinguished mannerists of his age, but, what must have struck all who are in any degree familiar with his compositions, particularly his later ones, and what must immediately present itself upon hearing his last oratorio which was performed at Norwich, is, that it contains much which he has before written, and little that is either original or eminent, as referable to his own genius. No fresh sensation or vivid emotion is excited in the mind of the auditor: it is a twice-told tale. This does not indicate the loftiest order of genius; but Spohr has long been amenable to the charge of repeating himself: and although we honestly acknowledge that the peculiar distinctness of his style and the turn of his phrases, with the marked character of his harmonies, all tend to keep him distinct from other composers, still it must eventually, and at no distant period, deteriorate his reputation, this frequent recurrence to his previous successes, repeating not merely the execution and details of movements, but even, in some instances, phrases of melody. All these objections, with others to be presently superadded, were the causes that the oratorio encountered no very enthusiastic reception when it was first performed in this country, at the Hanover-square Rooms in 1837; and this was the prevailing opinion among those of the profession who were present upon that occasion. For the production of so eminent a man, it was considered with indifference; and this circumstance may account for the English version of the work being changed. It was then entitled *The Crucifixion*: whereas, when it was reproduced at the Norwich Festival, it was called *Calvary*.

"It is not correct, as was stated in one of the articles in the morning papers, preparatory to the performance at Norwich, that from the time of his first oratorio being performed in this country, the reputation of the author has been *"steadily increasing."* For a few years after that event, and at the time of the production of the *Azor and Zemira*, some interest was excited in favour of the Spohr school of music, and a few imitators were found among our native composers: but at no time could the progenitor of it have been denominated a popular composer, nor do we believe (for the reasons heretofore alleged) that he ever will be so. He will continue to be the idol of the instrumentalist and the amateur quartett player; but so long as the taste exists in favour of the simple and severe style in oratorio writing, the oratorios of Spohr will be resorted to at intervals only for public performance.

"Another obstacle to the general popularity of the work is, that it is dramatic, and more than dramatic—it is *theatrical*; and, like many theatrical adaptations of a point in history, the author of the words has taken the most insolent liberties with the sacred text. We affect no Puritanism in these matters (although, from a principle of taste, we abhor the impertinence of paraphrases of Holy Writ), but the greatest latitudinarian must feel offended at an imaginary person named Philo being introduced to preside at the trial of the Saviour, instead of Pilate, who is not even named; and there can be but one opinion respecting the propriety of a long maudlin scena being put into the mouth of the mother while her son is hanging upon the cross. By selecting this subject for musical treatment, Spohr has brought himself into direct competition with the most complete of Handel's oratorios; and if Handel ever exceeded himself in power and pathos, it was in the *Messiah* (the choruses of *Israel in Egypt* alone excepted, which constitute the sublime of his power). He has also brought himself into a comparison with Haydn, in whose *Passione*, or *Seven last words of the Saviour on the cross*, the suffering and resignation at that dreadful period are developed with an intensity and grandeur achieved in no other of the compositions of that great master. Moreover, he enters the lists with Beethoven, who, in a similar dramatic treatment of the subject, brings before us the scene in the garden of Gethsemane by night, and this so vividly as to pre-occupy us, and induce us to look "with lack-lustre eye" upon any subsequent representation of the event. Lastly, by the way in which the story has been arranged, Spohr has been brought into competition with himself, the sublimer parts of the *Crucifixion* being, as we have said before, more or less refusions of those which distinguish his first work; hence the extraordinary self-contemplation of this poet of sound; hence, also, the self-repetitions; and hence the (as it were) dyeing-in-grain of that mannerism which at once proclaims the composer, after the hearing of a single phrase. With these drawbacks, it will be immediately comprehended why his second production did not take the same rank in public esteem and favour with his first. Had it not been brought forward, with its new title, this year, the performance in 1837 would have been deemed sufficient; for it had passed from the minds and interest of those who then heard it. The finest portions are, the overture, the storm scene, and the concerted music for the women.

"The oratorio, and, indeed, the whole festival performance, was got up with a feverish zeal and assiduity. For weeks before the event, the whole stream of paraphrasing, and announcing, and puffing, was laid on from the main, and the steam-press pumps were kept constantly going; not judiciously, however, for they were overworked; and thus the main-spring and intention of the whole machinery became apparent to the most obtuse intellectual vision."

[We shall continue our Extracts in a future Number.]

MOZART'S OPERA of "NOZZE DI FIGARO."

WHEN Mozart was engaged at Vienna in bringing out the opera of "Le Mariage de Figaro," which was rendered into Italian, from Beaumarchais's French comedy, with great ability, by Da Ponte, there were two others on the *tapis*, and nearly ready for representation at the same time: one by Regini, and the other, "The Grotto of Trophonius," by Salieri. Each composer claimed his right of producing his opera for the first; the contest raised much discord, and parties were formed. The characters of the three men were all very different. Mozart was as touchy as gunpowder, and declared he would put the score of his opera into the fire if it was not produced first; his claim was backed by a strong party. Regini was working like a mole in the dark to get precedence. The third candidate was Maestro di Capella to the court, a clever, shrewd man, possessed of what Bacon called "crooked wisdom," and his claims were backed by three of the principal performers, who formed a cabal not easily put down. Every one of the opera company took part in the mighty contest, which was put an end to by his Imperial Majesty issuing a mandate for Mozart's "Nozze di Figaro," to be put instantly into rehearsal. At the first rehearsal of the full band, Mozart was on the stage with his crimson pelisse and gold-laced cocked hat, giving the time of the music to the orchestra. Figaro's song, "*Non piu andrai farfollone amoroso*" Benucci gave with the greatest animation and power of voice: Mozart repeatedly cried out, "Bravo! Bravo! Benucci!" and when he came to that fine passage, "*Cherubino, alla vittoria, alla gloria militar,*" which he gave with stentorian lungs, the effect was electricity itself: for the whole of the performers on the stage, as if actuated by one feeling of delight, vociferated, "Bravo! Bravo! Maestro. Viva, viva, grande Mozart!" And the little man acknowledged, by repeated obeisances, his thanks for the distinguished mark of enthusiastic applause bestowed upon him. The same meed of approbation was given to the finale at the end of the first act. At the conclusion of the first public performance of the opera, the audience seemed as if they would never have done applauding and calling for Mozart; almost every piece was encored, which prolonged it nearly to the length of two operas, and induced the Emperor to issue an order, on the second representation, that no piece of music should be encored. Never was anything more complete than the triumph of Mozart and his "Nozze di Figaro," to which numerous overflowing audiences have borne witness.

SKETCH OF THE LIFE OF ARCANGELO CORELLI.

GUIDO D' AREZZO, as far back as the year 1022, made the important discovery of adding *thirds* and *sixths* to the *Canto fermo*, or *Church singing*, upon which discovery modern harmony is founded. Marchetti of Padua essayed his talent in the enharmonic and diachromatic departments, introducing the use of notes. To these last Gaffurio added others—namely, those which have given to counterpoint the epithet of *noted*. As this, however, was employed merely in popular songs and airs, its music became an object of merriment and ridicule. The great merit of creating a musical system, by the aid of which succeeding composers might arrive at glory and perfection, is due to Arcangelo Corelli.

He was born at Fusignana, a small town of Lower Romagna. From his infancy he exhibited a decided inclination for music; he was consequently sent to Bologna, to receive instructions upon the violin under Bassani. Having quickly conceived a taste for counterpoint, he applied himself to the study of it, Matteo Simonelli, of the Pope's chapel, being his master; and his progress was so rapid that he soon began to distinguish himself in composition.

As we are not in possession of any circumstances connected with his relatives or the early part of his life, we shall content ourselves with giving an account of those musical principles for which the world is indebted to him, and of that genius as a composer, which procured him wealth, honour, and renown; to which was added the friendship and esteem of many illustrious persons; an advantage, no doubt, owing to his wit, politeness, and probity.

It is clear that, as Corelli appeared at a time when the capabilities of the bass and the melody of the treble were unknown, and when *chords* were not admitted, his works must have been regarded as a mass of musical licenses; however, it was he who first introduced air and variety into the formerly monotonous bass, and who substituted grave and majestic *Largos*, added to a pleasing contrast of parts, for the *Fugues* of more ancient times. Immediately after having invented and executed the *Sonata*, he applied himself to the production of the *Concerto*, which Haydn has since copied closely in his overtures: and hence it clearly appears that the invention of this species of music, in which many Germans have excelled, belongs to him who is the subject of this memoir.

How much is it to be regretted, that after every species of vocal composition has been carried to such a degree of perfection, certain *Maestri*, endeavouring to continue the heavier and richer style of the overture, in the accompaniments of songs, have rendered the voice merely an accessory part of the orchestra, when it should be permitted to lead the whole; consequently, the primary and simple air must be swallowed up and lost amidst the noise and uproar of powerful instruments!

The fame of Corelli's extraordinary talent was now spread throughout all the civilized nations of Europe. While travelling through France and Germany, he was everywhere received with enthusiasm. He at length entered into the service of the Duke of Bavaria; but desiring to revisit his native country, he returned into Italy, and went to live at Rome, in 1680. Six years after, while still in that city, he superintended the music of the drama which was composed for Queen Christina of Sweden. This piece is known to have been performed by one hundred and fifty musicians.

The exalted rank to which Corelli had attained in his art, of which he may justly be considered the creator, procured him the surname of *Orpheus*. The Cardinal Ottoboni engaged him as director of the Musical Academy of Rome, which appointment he held till his death, which took place on the 18th of February, 1718.

Corelli's first production was published at Rome, 1683, and consisted of "Sonatas arranged for a Trio," (*Suonate in Trio*). The second appeared in 1685, containing "Ballets for private Society." In 1690 appeared his "Sonatas." A fourth production was printed in 1694, consisting of more "Ballets." The fifth contains "Sonatas for the Violin." Finally, six weeks before his death, he published a "Set of Grand Concertos." The works which Corelli has left us must always be esteemed as master-pieces, and more particularly so, when they are viewed in connection with the character of the times in which they appeared; we find in them a depth of knowledge which few can reach, joined, for the first time, to delightful melody; sometimes we are obliged to admire the excellent unison of the parts, and at others, the talent with which the phrases are interrupted, for the purpose of introducing a musical exclamation. It may, indeed, be clearly discovered that he carefully studied that precept, which teaches, that instrumental sound is as capable as song itself, of raising those images in the mind, which are so easily produced by means of words. A singer who does nothing but warble through a *solfeggio*, though in a masterly manner, can never hope to move the passions; so, likewise, when music does not seek to express the meaning of words and of thoughts, it naturally becomes insipid and wearisome. We shall conclude this biographical notice, by reminding the musical world, that so sensible was Rome of what was due to the genius of this learned composer, who was a philosopher in his art, that she honoured him with a marble bust, placed in the Pantheon, near to those of *Morgagni*, *Raphael*, and *Galileo*, and decorated with this inscription:

"CORELLI PRINCEPS MUSICORUM."

CORRESPONDENCE.

To the Editor of the Musical World.

SIR,—Your correspondent "*Scherzo*," is evidently an amateur of the violin who likes to hear himself play better than his young female acquaintances. But he is also, I imagine, a very so-so sort of musician, at least, if I may be allowed to judge by his remarks. What are we to understand by such a sentence as the following?

"I looked at *these*" (that is the *overture* to the "*Cheval de Bronze*;") "and found that the *accords* consisted of the *key bars* for twenty bars together."

What are *key bars*? This observation of our friend *Scherzo*, makes me incline to the opinion, that he knows very little more of music than the young ladies he so ungallantly abuses. A collection of trite remarks about Herz, and stale aphorisms concerning Rossini and Donizetti, (good Heavens! that two such men should be classed together!) by no means proves Mr. "*Scherzo*" to be a very acute connoisseur, but rather exposes him to the suspicion of being one of those ancient gentlemen, who can understand no music at all but *slow movements*, in which they are at liberty to display their incapacity at leisure to the utter annoyance of any real lover of music who may be present. Jove preserve me from your *con espres*: amateurs, who are the most consummate bores that can be well met with in society. I cannot wonder at young ladies preferring Herz's "variations brillants," (" *Scherzo*" should brush up his French a bit), to the tiresome effusions of antiquated dullards, as incapable of appreciating the fiery imagination of a Beethoven, the exciting restlessness of a Mendlessohn, or the luscious fancy of a Bennett, as these same young ladies are incapable of feeling interest in the *rallentandos*, *diminuendos* *de-cre-scendos*, *calendos*, *piu lentos*, &c. &c., of a blundering old amateur of the violin or violoncello. Such young ladies as have really a feeling for music, will, I imagine, require very little instruction from old "*Scherzo*," or any such anile quartet scrapper. In the small circle of my acquaintance, I can count four or five ladies, to whom Beethoven, Dussek, Mozart, Steibelt, and what is more, Mendlessohn, Moscheles, and Bennett, (of whom the *Scherzi* know nothing), are as well known as the slow movements of Viotti's concertos and Pleyel's quartets, to your correspondent. Such young ladies, on the other hand, as have no taste at all for music, will only vote "*Scherzo*" an intolerable bore, and heartily wish him, his violin, his slow movements and his *rallentandos* at Jericho. I am no admirer of Herz, Thalberg, Caerny, Hunter, Strauss or Lanner, but I infinitely prefer them to amateur adagios and such like opiates. Why did not your correspondent call himself by some other name than *Scherzo*? He is by no means either a *playful* or a *quick* individual—but on the contrary a very slow coach. I should imagine *Molto Largo*, or *Adagio Patetico*, would be a much better cognomen for him, or if he will be called "*Scherzo*," let it be *Scherzo non troppo presto*, or "*Scherzo à la C—*," or "*Scherzo molto addormentato*," (*id est*, very sleepy "*Scherzo*.") How many *play* the violin! How few know the real intent and *purpose**, of instrumental music! These remarks have been prompted by a perusal of Mr. "*Scherzo's*" very dry, and very slow, musical sermon, in your last.

I am Mr. Editor, respectfully yours,

INDICATOR.

THE LIVERPOOL BEEFSTEAK CLUB, AND ITS PRIZES.

To the Editor of the Musical World

SIR—As the Liverpool Beefsteak Club have again awarded their prizes,—one to Mr. George Holden, and the other to Mr. Chinn, I should feel obliged if you will permit me, through the medium of your highly respectable journal, to inform the public, and particularly composers, who may have been competitors, how the decisions of the Club, as to the merits of compositions are arrived at.

In the first place, there is not one member, except Mr. G. Holden, who has any knowledge of music, nor one who can take a part in a glee; in fact, the whole body are as ignorant of music as the Esquimaux were of wooden legs before Captain Ross enlightened them. The singers not being members of the Club, but invited as guests, have not any voice in deciding upon the merits of a composition. Any composer, therefore, writing for the Liverpool Beefsteak Club must be judged by the ignorance of its members, or by a fellow competitor, in the person of Mr. G. Holden.

In the second place, the prizes are not given by the Club, but by individual members

* Query—Where is the difference between *intent* and *purpose*?—PRINTER'S DEVIL.

of it. One offers 20*l.* for the best glee with accompaniment; another, 20*l.* for the best glee without, and a third, 10*l.* for the best catch, that is, the best according to their notions. Thus, composers cannot be said to write for the Club, but for Mr. Anybody who chooses to offer a prize, as these *paying* members of course do not meet with any great opposition in their selection, from the *non-paying* members; and it is these gentlemen as I have before said, who, without the slightest knowledge of music—presume to constitute themselves judges of the works of the best writers of the day.

In the third place, Mr. George Holden is invariably the accompanist to the Club, and every one must see at once the great advantage a writer possesses in conducting his own compositions, besides which, all the singers, being members of the Apollo Glee Club, held at the house of Mr. G. Holden's father, Mr. G. Holden is of course well acquainted with the voice and capabilities of those he writes for; and moreover, can have as many private rehearsals of his own glee as he thinks fit: the result is, that when tried before the Club for the first time *his glee* has every justice done to it, whereas, compositions by other writers being sung at sight, have not of course an equally fair chance. But this is not all, Mr. G. Holden has a very influential patron in one of the most active members of the Club, whose very object in offering prizes is that Mr. G. Holden may be the winner. In fact, to such an extent was this carried on one occasion, that the decision of the prizes were postponed, because Mr. G. Holden had not sent in any glee, and the Club waited some weeks after all the others were obliged to be sent in or rejected, during which time he had most probably access to the compositions of his competitors. He afterwards wrote a glee, and obtained the prize. Indeed, the member before alluded to, has been heard to declare, previous to the late decision, that Mr. G. Holden should get the prize if he could possibly manage it. Now, I would ask if he did not previously know which was Mr. G. Holden's Glee, how could any member influence the decision?

My object is not to detract from the merits of Mr. G. Holden, but merely to show the great disadvantages under which those composers who compete with him labour. I consider it very laudable and liberal in the Beefsteak Club to give prizes; but, as they are no judges of music, I think they ought to leave the decision to some parties who are, which would give the competitors a more equal chance. I will instance one case to show the absurdity of the manner in which their decisions are arrived at. The first year that prizes were offered by the Club, one was 5*l.* for the best song; the members met at a private house to hear the compositions rehearsed. It being late before they had sung over the glees, only *four* songs were tried, ere supper was announced. The Club then hastily decided upon one of these four, leaving about twenty *unheard*. These facts I have from authority which I cannot doubt.

I have never been a competitor for any prize, and my sole object in submitting the foregoing statement, is merely the information of the profession.—I am sir, your most obedient servant,

January 16th, 1840.

A CONSTANT SUBSCRIBER.

To the Editor of the Musical World.

Sir,—You would much oblige a subscriber to your Journal, by telling me where I could gain information as to the different prizes offered by Societies for glees, &c. I see, every now and then, notices of prizes awarded, but never, that I remember, any notice or instruction to those who would be candidates. A complete list, if such could be had, of the Gresham, Dublin, &c., would be acceptable to many of [your readers.—I am, sir, your obedient servant,

Z.

[We are constantly receiving similar communications; we will endeavour, if it be possible, to comply with our correspondent's request; but the different Societies offering prizes should avail themselves of our advertising columns.—E. M. W.]

MUSICAL INTELLIGENCE. METROPOLITAN.

THE MARYLEBONE LITERARY INSTITUTION gave its third concert last evening, when the following selection of music was performed:—

PART I.

Symphony—No. 6, in C Major (1st movement).....	Mozart.
Air—"Let me wander not unseen." Miss Woodyatt. (<i>L'Allegro Penseroso</i>) ..	Handel.
Song—"Angel of Life." Mr. Ransford. Bassoon obligato. Mr. Baumann.....	Calceoli.
Duo—"Vance se alberghi." Miss Woodyatt and Mrs. Henry Chatsfield.....	Mercadante.
Concerto—Bassoon. Mr. Baumann.....	Berr.
Song—"Loves young dream." Mr. Robinson.....	Moore.
Ballad—"Kathleen Mavourneen." Mrs. Henry Chatsfield	F. N. Crouch.
Song—"Oh when should man drink." Mr. Ransford.....	Ransford.
Ballad—"Smile again my bonnie lassie." Miss Woodyatt	Scotch Melody.

PART II.

Overture—(<i>La gazza Ladra</i>)	Rossini.
Song—"Village Chimes." Mr. Robinson	Perry.
Song—"The Mermaid's Cave." Miss Rainforth	Horn.
Song—"The Thorn." Mr. W. Harrison	Shield.
Fantasia—Pianoforte. Mr. W. H. Holmes	Holmes.
Ballad—"My Mother dear." Miss Rainforth	Lozer.
Air—Mr. W. Harrison	
Overture—(<i>Prometheus</i>)	Beethoven.

We regret that we were unable to be present. Mr. Watkins was the leader, and Mr. Sterndale Bennett the conductor.

SACRED HARMONIC SOCIETY.—On Tuesday the annual business meeting of this gigantic choral society was held at Exeter Hall, when it appeared from a report of the state and transactions of the society, that sixteen concerts had been given during the past year, and notwithstanding several of them had been attended with considerable loss, in addition to which the funds had suffered by the unfortunate failure of the bank of Messrs. Ashley and Co., the balance-sheet presented an appearance favourable to the stability and increased efficiency of the society. The library also had been enriched by numerous purchases and donations. The four gentlemen retiring by rotation from the committee, Messrs. Cowell, Carmichael, Poulter, and James Taylor, were re-elected to their respective offices. The members present appeared much gratified by the flourishing condition of the society, and after passing votes of thanks to the committee and officers for their past exertions, retired to the large hall, to inspect the new organ, on which some extempore performances were given by Messrs. Perry and Miller.

CHORAL HARMONISTS' SOCIETY.—The third of these highly classical concerts took place on Monday last. The selection was—

PART I.

<i>Te Deum</i>	Romberg.
Mass	André.
"What though I trace" (Solomon) ..	Handel.
"Deeper and deeper still" (Jephtha) ..	Do.
"Offertorium Alma Virgo"	Hummel.

PART II.

Madrigal—"Cynthia thy song and chanting"	Giovanni Croce, 1500.
Overture—(<i>Prometheus</i>)	Beethoven.
Seasons (Autumn and Winter)	Haydn.

Romberg's *Te deum* is an excellent composition, and well adapted for choral societies: it was on the present occasion admirably performed. By some mistake, which it would be well to avoid in future, the performance began five minutes *before* the usual time—half past seven—the consequence was that three of the principal instrumentalists did not make their appearance until the middle of the opening chorus. The mass, by André, which was performed, we believe, for the first time in this country, is a charming composition, abounding in beauties. We were much pleased with the *Ei incarnatus*, and the *Sanctus*; the *Benedictus* is exquisite; it is elegantly written, and its features are all chaste and flowing. The quartett has a violin, horn, clarinet, and violoncello, obligato accompaniment, which was done ample justice to, by Messrs. Dando, Harper, Lazarus, and Banister. The same praise is also due to the vocalists, Miss Birch, Miss Dolby, Mr. Bennett and Mr. Novello, who throughout the evening's performance, were respectively much applauded. The chorus is written in a very familiar style, abounding in counterpoint and fugue, interspersed, especially the *Hosanna*, with some old Gregorian CANTO FERMO. Miss Dolby sang Handel's song, "What though I trace," in a very chaste and feeling style: but it would have pleased us more had it not been transposed. There is a peculiar character in its original key, E major, not to be found in any other; besides it is always well to avoid transposition, which generally defeats the intention of the composer. We have no recollection of ever having heard Mr. Bennet before in the fine scena of Handel "Deeper and deeper still," he sung it with great feeling and pathos; and the manner in which he gave the recitative, we thought superior even to Braham. By the bye, our enjoyment of this beautiful piece was interrupted several times, by a person amongst the tenor chorus, who continued a conversation, in an under tone, with several persons around him, to the great annoyance of the whole audience at that side of the room, surely such conduct

should not be permitted by the committee. Hummel's offertorium, *Alma Virgo*, finished the first part of the performance. It was rumoured, in the early part of the evening, that Miss Birch was very ill: but the report was fully contradicted by the manner in which she sung this difficult composition—nothing could be finer. After tea and coffee, which the society provides for all present, between the parts, we returned to the concert-room, to hear the *Madrigal*, by Croce, it was admirably sung twice over, and the overture, by Beethoven, which was finely performed. The performance concluded with "Autumn and Winter," from Haydn's *Seasons*, which proved a great treat to the whole audience. It is seldom our good luck to be present at a society performing the best music in so admirable a manner as the choral harmonists; and, above all, to an audience so attentive.

MADRIGAL SOCIETY. The ninety-ninth anniversary festival of this society took place on Thursday last, at the Freemason's Hall, when the following selection was performed:—

PART I.

"Hosanna"	O. Gibbons.....	1600
"Lady, your words do spite me"	Wilbye	1598
"Thyrsis, sleepest thou"	J. Bennett.....	1599
"Dum esset summus"	Palestrina.....	1570
"The Lady Oriana"	J. Wilbye	1593
"When all alone"	Converso	1580
"Lady, your eye"	Weekes.....	1600

PART II.

"O, clap your hands"	Dr. Greene	1740
"Deisty fine bird"	O. Gibbons.....	1610
"The nymphs in green"	T. Morley.....	1595
"Vizzosette ninf"	Gastoldi.....	1570
"Die not, fond man"	J. Ward.....	1600
"Give me thy heart"	T. Weekes	1600
"The waits"	J. Saville	1600

The company, amounting to nearly 140 persons, sat down to an excellent dinner, at half past 5 o'clock. After the removal of the cloth, the professional persons arranged themselves at the different tables, according to their voices, when *Non Nobis Domine*—the Latin grace—was sung with a precision and power we never heard before. Mr. Hawes directed the selection, which was admirable, every piece told, and several were repeated. Sir John Rogers, the worthy president, and Mr. Capel, the vice-president, were present, with a large party of friends. Mr. Oliphant, in a neat speech, proposed the health of Sir John, which was most warmly received by the company present. We observed several provincial professors amongst the invited guests, who appeared to enjoy highly the rich Madrigalian treat. Next year will complete the Madrigal Society's centenary, which it is intended to celebrate on a grand scale.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

LIVERPOOL.—The second grand subscription concert for the present season was given on Tuesday evening the 14th inst., at the Theatre Royal. The house was filled with a splendid assemblage of rank, fashion, and beauty. The selections were of a light and pleasing character, heavy pieces having been carefully eschewed in favour of those more sparkling compositions which are at the present day so universally popular. The audience were at first, as the Liverpool musical audiences frequently are, rather frigid, but they warmed under the influence of the melting harmony as the evening advanced. The orchestra was admirably led by Mr. Herrmann, a performer of high repute wherever sterling musical talent is admired. Mr. George Holden presided at the pianoforte. The opening symphony was performed in excellent style, notwithstanding its many difficulties. M. Lablache was in fine voice, and distinguished himself greatly both in the solo and concerted pieces. Mozart's "La Vendetta" he gave with great power and skill. The most delightful, and we may add, surprising performances of the evening were those of Mr. J. B. Chatterton on the harp. His style is essentially different from that of Bochs, but we may, so far as our poor opinion goes, award him the high praise of saying, that he is

if anything, superior to that eminent performer. His first fantasia was a splendid display of taste, skill, and execution. The themes were "Rule Britannia," "God Save the Queen," "The last rose of summer," and other airs the difficulty of which to manage on such an instrument as the harp with any degree of effect, will be at once acknowledged. Mr. Chatterton, however, drew out showers of music from his instrument, and raised the before cold auditory to a pitch of enthusiasm. His second fantasia, an arrangement of his own, was not less brilliant. Mrs. F. Lablahe (late Miss Wyndham), sang several of those sweet pretty songs for which she is so famed, with touching grace and simplicity, and Miss Woodyatt gave the cavatina "Let me wander," and the ballad, "Oh! say not sweet lassie" delightfully. On the whole the concert gave great satisfaction.

EDINBURGH.—M. Thalberg's last concert, owing to the want of sufficient publicity, was not by any means so crowded as on the two previous occasions; but what was wanting in numbers was amply made up in enthusiasm, which, in truth, was very refreshing, after the *fashionable* silence of the former Concerts. Thalberg performed, for the first time here his "Divertissement on Themes from Don Giovanni." Of the composition, we feel ourselves scarcely competent to speak as its extraordinary merits deserve: for it must be heard several times before any musician can appreciate fully its numerous beauties. As a piece of writing, we have no hesitation in pronouncing it to be superior to anything that we have yet seen or heard of Thalberg's. The mode in which the two themes are worked up and interwoven throughout, is singularly skilful and felicitous. The introductory train of thought is very charming, tender, and beautifully developed; and the fragmentary indications of the two themes, afterwards rendered prominent, were very effective. The gem of the piece, however, appeared to us to be his treatment of the Serenade. In every respect it is absolutely without a parallel. It abounds in passages quite new, and in effects equally beautiful and original. As one repetition of the air succeeded another, each more glowing and brilliant in its colouring than its predecessor, our excitement rose to a pitch beyond what we had hitherto felt, even under the magic sway of Thalberg. Certainly nothing in the whole range of pianoforte writing can approach the beauty, brilliancy, and effectiveness of this wondrous effort of science and genius, unless it be the treatment of the minuet which immediately succeeds. This, again, was of a totally different, but not less extraordinary character. We hear flights of notes from one end of the key-board to the other without interruption, and yet the minuet stands out from this rocket-like brilliancy distinct, graceful, and imposing, as if the performer were directing all his attention to it alone. This effect is as successful as it is daring, while the whole piece must ever command the admiration, wonder, and delight of musicians. We were agreeably surprised and delighted with several improvements on the "Fantasia on God save the Queen," more especially a new variation on the Anthem in the manner of the extraordinary Study played by Thalberg at the previous Concerts. The magnificent "Mose" was repeated on this occasion, and often as we have now heard it, we listened to its varied beauties with undiminished, or rather increased, delight. Thalberg was twice encoined in the course of the evening; and with great kindness and good-nature, gave us, instead of a repetition of what he had just played, first the exquisite Andante, and afterwards the Russian Airs, which he performed with prodigious energy and vigour. Madame Balfe, who has been very ill, sang, during the first act, with her accustomed energy and feeling; but after a single song in the second, was under the necessity of withdrawing. Ernesta Grisi improves much on acquaintance. Everything she sang was carefully studied and effective—more particularly the scena from *Semiramide*, which reminded us in its delivery of her highly-gifted relative. Mr. Balfe sang several of his own ballads with consummate taste and expression, and treated us once more to his admirable "Postiglione," which he gave with his wonted humour and effect.

SELBY.—Mr. Hirst, the organist of the Abbey Church, gave an evening concert on Thursday last. He was assisted by Mrs. Cummins, Mrs. Haddock, Mr. Cawthra, and Mr. Cummins, who performed a very good selection of music.

CHELTENHAM.—Mr. Hale gave a concert on Saturday evening at the Assembly Rooms. Lindley and Blagrove were the instrumentalists, and Miss Bruce and Mr. Parry, jun., the vocalists on the occasion.

BASFORD NOTTS.—A new oratorio entitled "Israel in Babylon" has been lately performed by the Basford Choral Society. It is the composition of Mr. Miller, and is well spoken of. The performance was under the superintendence of the composer.

BATH.—The third Subscription Concert took place on Monday, the 13th inst., and was more distinguished by the rank and fashion attending it, than by a numerous audience. The exquisite andante movement from Mozart's Symphony in E flat, was as sweet a musical dialogue, carried on by the various instruments, as we ever listened to. It completely realized the poet's description:—

"The silver lute spake to the dulcimer,
The tabret and the harp held sweet discourse,
Till all, with one accord, took up the swelling strain."

Miss Hawes had, on a former occasion, given the glee, "With sighs, sweet Rose," a character, by her solo passages, which no listener could ever forget. Its charms, throughout, were fully sustained in this instance, and it was encoored by acclamation. "Blow gentle gales"—a composition (in which Miss Hobbs also took a leading part with great animation and taste) afforded to Miss Hawes another opportunity of displaying her splendid contr'alto tones, and this also was encoored with rapturous applause. The recitative and air "Silva o paca," comprising, amidst much sweetness, almost all the vocal difficulties of the Italian school, were managed by Miss Hobbs with great effect and brilliancy, as the most vociferous and long-continued applause at the close clearly evidenced. The new vocalist, Miss Adeline Cooper, sang two songs in diametrically opposite styles, "Lord have mercy upon me" and "Tanti affetti." It is a gratifying duty to hail her as a singer whose attainments must win her great and deserved popularity. Her enunciation is delightfully distinct—syllabically clear—and her note-articulation in the most rapid runs and transitions, is equally so; and these are alone sufficient to make an indifferent singer tolerable; but, when coupled, as in this case, with vocal sweetness, power, flexibility and appropriate expression, they constitute all the excellencies of the art. She was enthusiastically applauded in both songs, and encoored in the second. Never since we had the pleasure of hearing Mr. Bennett, did he acquit himself with more fire than on this occasion. His voice, always good, is wonderfully increased in power and richness, and when put forth to its fullest extent, there is an ease, a repose, an apparent freedom from labour, which is highly pleasing. His songs were loudly applauded, and one of them unanimously encoored. Mr. F. Jarratt's horn fantasia was a brilliant performance. Mrs. E. Loder, Mr. B. Taylor, and Mr. Lawler, ably assisted in the concerted music.—We notice the pianoforte performance of Miss Kate Loder last, because we deem her deserving of a separate notice. Here is a mere child, who, by dint of wonderful musical genius, super-added to the most laudable exertion, application, and incessant practice, has attained high honours at the Royal Academy. She selected a composition of Thalberg's, which united all the brilliancies and all the difficulties of the instrument. The graceful and firm action of her arms and hands, her delicacy and distinctness of touch, were greatly admired by the scientific judge, while her artless simplicity of manner, and the total absence of all pretending flashiness of style, won for her the cheers and praises of every hearer. The debut being now made, her path to fame is smooth, and we heartily wish her the triumphant attainment of her ambition.—Mr. Loder led the band.

PLYMOUTH.—Mr. Rowe's third Subscription Concert took place at the Royal Hotel on Friday evening last. Miss Clara Novello and Brizzi were the vocalists. A morning concert was also given by the same parties on the following day.

HER MAJESTY'S THEATRE.

Laporte has published his *promises* for the forthcoming season, it appears the theatre is to open about the time we stated, the middle of February, but not with either Grisi or Mario. Donizetti's opera, *Torquato Tasso*, will be produced for the first time in this country with two new singers, Mademoiselle Emelina Tosi and Signor Coletti; the latter is announced as the celebrated primo basso from Lisbon.

In March Persiani is to "arrive in town," when, "in addition to her well-known range of characters," she is to appear in Bellini's opera, *Beatrice di Tenda*, and her husband's opera, *Inez di Castro*, the re-production of which at Paris has been lately noticed in the foreign department of our miscellany. Rubini and Lablache are also announced to sing in these operas; Grisi, it appears, instead of being here in February, is not "by the terms of her engagement to leave Paris for London until the first of April," when two new operas, highly successful in Italy (so says Laporte), will be produced—Mercadante's *Il Giuramento* and *Il Bravo*. Negotiations are said to be pending with Mario and Pauline Garcia, the engagement of the latter, Laporte adds, "is dependent upon his being able to offer, in one opera, the extraordinary union of the three first talents in the world!" Fanny Elslar is to be here in March, and Taglioni on the 15th of May. *These are promises.*

MISCELLANEOUS.

PAGANINI.—The proprietors of the Casino Paganini having brought an action, some months since, against the celebrated Paganini, for refusing to play at their concerts, after promising to do so, he was fined 20,000 francs (800*l.*) damages. This decision so much displeased both the plaintiffs and defendant, that they both appeared against it, and the second hearing of this interesting case came on before the Cour Royale, at Paris, on the 3d instant. M. Chaix-d'Est-Ange, counsel for Paganini, stated the case at great length. He described the prayers and entreaties of the proprietors of this catchpenny establishment to induce the grand maestro to lend his mighty arm and name to their speculation. Paganini at length acceded to their demands and accepted their offers, and gave his promise in writing that he would play nowhere but at their concerts. From ill health, and sundry misunderstandings, he was, however, prevented from keeping his promise, and, the proprietors having brought an action against him, he was condemned to 20,000 francs (800*l.*) damages. Now, continued the counsel, though Paganini had promised to play but at *thé* Casino, as he did play nowhere else, of course the proprietors could have no legal right of those immense damages. M. Barillon, on behalf of the proprietors, declared, that as Paganini's defection had ruined the speculation, damages ought to be given in proportion to his transcendent talents. The counsel then entered into details, describing how the proprietors were absolutely ruined, having embarked their all in the speculation: that Paganini was installed in a splendid suite of apartments at the Casino, one boudoir being lined with flannel expressly for him; and that when he was complaining of his wretched health, he accepted a dinner offered him by the musicians of the orchestra, and gave toasts, &c., in both French and Italian. After this, he allowed bills to be printed, announcing that he would play at the Casino concert. Hundred of tickets were dealt out to the eager dilettanti at twenty francs each, when suddenly Paganini refused to play. It were vain to describe the genuflections, prayers, entreaties—all in vain. Paganini fiddled away in his own room with closed doors, but positively adhered to his obstinate resolution not to play in the concert. In this dilemma the proprietors had recourse to the musicians of the Grand Opera, so as not to disappoint their audience; but the prefect of police would not allow the *employees* of the opera to be taken away from their theatre, and therefore ordered the Casino to be shut up. His clients had, therefore, ruin staring them in the face, and the court had only awarded them 20,000 francs compensation, &c. The court reversed the former decision, and condemned Nicolo Paganini to 50,000 francs damages (2,000*l.*), and ten years imprisonment in case the fine was not paid.

MUSICAL MEMS.—Many persons imagine, that no music can be composed without the aid of an instrument. Beethoven was deaf, yet he was the author of some of the most divine harmonies that ever were scored. A musical doctor of the present day, a countryman of our own, has been long bed-ridden; he has had a little table so constructed as to enable him to go on with his notation in bed. The doctor works with two pens, one in his right, the other in his left hand; with one he notes his bass, with the other his tenor, &c. It is very laughable to see him, when the bass pen is dry, dip unconsciously the tenor pen, already full, into the ink-stand, or *vice versa*. This is continued sometimes for a minute, until the enraged musician, unable to contain himself longer, throws both pens away. Another musical genius of the present time, when composing, has been known to leave his table, and deliberately dip his pen in the wash-hand basin. Both of these gentlemen compose "most eloquent music" without the help of any instrument.

THE LIVERPOOL BEEF-STEAK CLUB has lately awarded its prizes to Mr. George Holden, for the best glee written for alto, tenor, and bass voices; and to Mr. Francis Chian, for a vocal quartett, with pianoforte obligato accompaniment. The following are the words of Mr. Holden's glee, they are from the pretty pen of S. Lover:—

How sweet 'tis to return
 Where once we've happy been!
 Tho' paler now Life's lamp may burn,
 And years have roll'd between.
 And if those eyes beam welcome yet
 That wept our parting then,
 Oh! in the smiles of friends thus met,
 We live those years again.
 They tell us of a fount that flow'd
 In happier days of yore,
 Whose waters bright fresh youth bestow'd.
 Alas! the fount's no more.
 But smiling memory still appears,
 Presents her cup, and when
 We sip the sweets of vanish'd years
 We live those years again.

THE PROMENADE CONCERTS. It is rumoured, and we fear with much truth, that the members of the orchestra have discovered a *discord* which is not likely to be *resolved* without an appeal to some legal tribunal.

LINDLEY, we regret to hear, has been suffering from an attack of gout.

TO CORRESPONDENTS.

We were compelled to omit several Advertisements in our last Number, for which our Friends must not be angry with us; we felt we could not further infringe on our limited space.

We did not receive Mrs. Glover's polite note until too late, in consequence of its having been sent to Dean Street, instead of 13, Pall Mall East.

V. de P. has our thanks.

D. H. will perceive we have availed ourselves of his politeness—his communications will always be acceptable.

We have several Works by us for review, which will be noticed in our next.

Mr. Hunter's MSS. shall be forwarded to Mr. Reinhault in a few days.

Thanks to I. S. for his communication: its contents shall be attended to.

LIST OF NEW PUBLICATIONS.

PIANOFORTE.

- Thalberg's S. Grand Fantasia on
 Themes from Weber's Oberon *Cramer & Co.*
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 iant ——— *Ditto*
 Minard. Quadrille, "The Planter of
 Trinidad." ——— *Ditto*

ORCHESTRA OR QUINTETT.

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 ——— Ditto, "Montmorency." *Ditto*
 ——— Ditto, "La Belle Fermière." *Ditto*

PIANO AND VIOLONCELLO.

- Beethoven. Sonatas, complete in one
 volume. Edited by I. Moscheles. *Cramer & Co.*

VOCAL.

- Loder, E. J. "Down in the Deep." *T. E. Purday*
 ——— "Oh, a dainty Life doth the
 Fairy lead." ——— *Ditto*
 ——— "The Flower of the Desert." *Ditto*
 ——— "Sit by the Summer Sea." *Ditto*
 Russell, H. "A Life on the Ocean
 Wave." ——— *Ditto*

- Lee, A. "My Woodland Home." *T. E. Purday.*
 Spörle, N. I. "I laughed at the Storm."
 Words by Miss Eliza Cook — *T. Prouce.*
 Chumbley, I. "There is a Sadness
 on thy Brow." Words by W. J.
 Martin ——— *Ditto*
 Le Jeune, G. "How oft I've gazed
 on every Feature." Words by G.
 Corpe, Esq. ——— *Ditto*
 Loder, E. I. "England's Mariners."
 Words by J. Campbell, Esq. — *Ditto*
 ——— "Come, fill the Cup with
 sparkling Eyes." Words by Mrs.
 Cornwall Baron Wilson — *Ditto*
 Brockman, Mrs. "Song of Said
 before his last Bottle." — *Z. T. Purday.*
 Purday, C. H. "Winter Nights." *Ditto*
 McCulloch. "Broken Vow." — *Ditto*
 Westrop, E. I. "England, England,
 glorious Land." — *Ditto*
 Macfarren, G. A. "Our Fire-side at
 Home." — *Ditto*
 Neilson, E. I. "The Horn is sound-
 ing nigh." — *Ditto*

MISCELLANEOUS.

- Beethoven. "Mount of Olives," the
 English Version by Thomas Ol-
 phant, Esq. Edited by I. Moscheles *Cramer & Co.*
 Weber. Opera of Oberon. Complete
 for Voice and Piano. Edited by
 A. Devaux ——— *Ditto*

PUBLISHERS are informed that the "List of New Music" will be continued in the future numbers of the "Musical World"; the announcements are limited to six, and the subscription is a Guinea a year, payable in advance.



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At the same time, it is but due to remark, that while this care is bestowed on Foreign Art and its Professors, the lovers of Native Talent will find that the Productions of the British Composer will receive at his hands a commensurate share of that attention to which they are so eminently entitled.

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THE GOLD MEDAL offered by this Club has been adjudged to Mr. George Holden for his Glee "Memory," and the prize of twenty pounds to Mr. Frances Chian for his Quartet "Cynthia."

It was resolved at the same time, that the envelopes containing the names of the less fortunate composers should not be opened. Any composer desirous of reclaiming his own, shall have it returned on making application to the secretary of the Beef-Steak Club, and all not reclaimed by the 1st March will be destroyed without examination.

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